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CROWN, PROBABLY THAT OF AN EMPRESS
CHINESE, T'ANG DYNASTY

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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TWO CROWNS

The Museum has recently acquired for the collection of Chinese jewelry two precious headdresses which show better than words can do the magnificence of imperial China. One, the larger and more elaborate, is of the type that in painting and in the theater of today empresses wear (illustrated on the cover); the other is a kind of band or broad fillet which is worn by dowagers (fig. 1).¹ It is true that in the

funerary portraits of the Ming and Ch'ing dynasties the ladies wear elaborate and gorgeous crowns perhaps beyond their rank, but it is hard to believe that with its full set of phoenixes our larger crown was worn by anyone of lesser rank than an empress. The smaller crown is only silver-gilt and the jewels are of glass; but instances of thrift are not unknown even in China's royal house, and if this did not belong to at least an imperial great-aunt it ought to have.

Many fragments of crowns and hair ornaments of an earlier period than the Manchu headdresses with their masses of flowers and kingfisher-feather inlay have come from China, and phoenixes identical with those which are on the larger crown have almost universally been called T'ang. Save for the Korean crowns it is as far as we know the only complete early crown to have come out of China and it has only a distant geographical relation to the Korean crowns; it is China at its height, while at best the Korean things are the quaint baubles of a remote provincial culture.

There is no reason why this larger crown should not be considered late T'ang² or early Sung³ until time and scholarship can prove the contrary; and whatever it proves to be, it is, I think, bound to become the cornerstone and foundation of the study of Chinese jewelry, for today it has no known rival. A suggestion for dating it Sung was made by Benjamin March, who pointed out the similarity to those naturalistic flower paintings of Sung, where, as on the crown, some of the leaves are represented as eaten by caterpillars or gently withering—and one is in fact reminded of the poetic scroll by Chao Ch'ang⁴ in the A. W. Bahr Collection, in which a composition like a piece of music is played with pink and yellow roses, bees, and wasps. Still, while this dating may prove correct, the crowns we see in paintings are from early Sung far more elaborate than our crown, which seems to stand between the delicate diadems in the Ku K'ai Chih painting, Admonitions of the Instructress,⁵ and the towering edifices

¹ Acc. no. 34.64.1; h. 7 $\frac{1}{4}$ in., w. 8 in. Acc. no. 34.64.2; h. 2 $\frac{7}{8}$ in., w. 7 in. Purchase, Fletcher Fund. Shown this month in the Room of Recent Accessions.

² A.D. 618-906.

³ A.D. 960-1280.

⁴ Flourished about 1000

⁵ A painting in the British Museum attributed to the fourth century. Probably a T'ang copy

in our own Five Rulers at the New Year's Reception, attributed to Wu Tsung-Yuan.⁶ Imagine the incredible magnificence and exquisite refinement of a court whose women wore such things to their graves. Compare

garden. They are fastened to a light iron framework shaped like a section of a melon. Five phoenixes with wings outstretched form the forward line (cf. fig. 3). From the beak of each depends a little tassel com-



FIG. 1. CROWN OF A DOWAGER, CHINESE, XVII CENTURY OR EARLIER



FIG. 2. DETAIL OF THE CROWN ILLUSTRATED ON THE COVER

this harmoniously adjusted mass of birds and jeweled flowers, trembling slightly as its wearer moved, with the stiff and ostentatious Gothic edifices which the West still clings to.

Between thirty and forty separate ornaments go to make up this radiant golden

⁶ Flourished about 1010.

posed of two pearls threaded with gold and attached to a tiny flower cup of gold. Above these rises the airy mass of birds and flowers in rosettes and sprays (cf. fig. 2), and in the center a large pearl surrounded with flames of gold holds the composition together. The hearts of the larger flowers are illuminated by ruined pearls (some twenty-

eight remain) and uncut rubies (thirty-eight) and two misty cat's-eyes. Among the flowers we can recognize the imperial paeony, the chrysanthemum, the orchid, the plum—the flowers of the four seasons. Sheaves of wheat symbolize fertility, as probably do the shrimps, often mistaken for scorpions. Among the flowers fly birds, more phoenixes, cranes (for longevity), and



FIG. 3. DETAIL OF THE CROWN
ILLUSTRATED ON THE COVER

what are probably intended to be pheasants. On each of the two largest sprays a butterfly is poised, that frail winged insect which in all countries stands for gayety. Most of these ornaments are set on tiny sprays, so that the whole thing trembles to life at the slightest touch. The variety and delicacy of the technique have no equal in the jewel work of any other country—it suggests here and there the finest kind of lacework or embroidery. One sees it and doesn't believe one's eyes.

After such rhapsodies one would expect the smaller crown to be an anticlimax. It

has not the richness of material or the tricky skillfulness of craftsmanship, but it has a comforting, almost classical quality in its design. It is anything but simple, but it is disciplined. The rich and orderly pattern of vines and phoenixes balanced against a vertical row of three rosettes in the center is neatly confined with a band of four-petaled flowers, and the curving lines of the fillet itself are spacious and quiet. It holds its own, and for some will make the more elaborate crown seem a little extravagant. In the center are three rosettes in a vertical line (the jewels which once formed their centers are gone). These are inclosed with branches of flowering plum. To the left and right the design is balanced, first by a standing phoenix, then by a branch of plum, next by a phoenix alighting, more plum, a truncated bamboo with a young new shoot, a cartouche containing five characters (these are different on the two sides), and finally by what might be described as a *mélange* of sea creatures and flowers, among which are a carp, a crab, a crayfish, and what might be a sea urchin. The flowers appear to be iris.

The whole crown is surrounded by two borders, one a delicate meander and the other a row of heavy conventionalized prunus flowers. The entire design is brightened with imitation jewels—green and white jade and coral—which are probably the originals although it is possible that they are all restorations. The five characters in the cartouche on the left (the wearer's left) read, *ssü fang t'ung jib yüeh*, "The four directions have the same sun and moon." The five in the cartouche on the right read, *liu fên Chiang shan ch'uan*, "The six divisions—rivers, mountains, streams." However, the second sentence does not pair properly with the other. It would make more sense if we could change the position of the second and third characters and read, "The six rivers divide mountains and streams," but as yet we can't find any reference which justifies either reading. The diadem is accompanied by two hairpins composed of two bejeweled phoenixes, from the beak of each of which depends a small chain and flower basket.⁷

⁷ Acc. nos. 34.64.3, 4. H. $4\frac{3}{4}$ in., w. $2\frac{1}{4}$ in.

There is no precedent for dating such a crown. From the theater and from paintings we may be sure that it is the headdress of an old lady, but to date it is another matter. The actual workmanship is not as delicate as that on the other crown. The design and its treatment have a good deal in common with the ornamentation of the K'ang Hsi period,⁸ but it is totally unlike the elaborate kingfisher headdresses which Manchu women wore and it is very probably much earlier. Unfortunately, at the present time we have nothing with which to compare it. That will come later. In the meantime, it takes its place as a unique and beautiful piece in our collection.

ALAN PRIEST.

BAVARIAN CHASED-STEEL MOUNTINGS

For almost a century, from 1594 to 1691, three masters in steel chasing, Emanuel and Daniel Sadeler and Caspar Spät, were employed in succession at the Bavarian court in Munich. Their work has been ably described and illustrated by Dr. Hans Stöcklein, Director of the Munich Armeemuseum, in *Meister des Eisenschnittes*. Since the publication of this book in 1922, the splendid wheellock hunting gun¹ bearing the initials of Caspar Spät and the date 1668 and formerly owned by Prince Liechtenstein has come to the Metropolitan Museum as part of the Bashford Dean Memorial Collection.

Further study has brought to light a number of unrecorded pieces which belong to this group and which are in our collection. The first is a sculptured pistol bearing the heraldic arms of the Elector Maximilian I of Bavaria, which came to the Museum with the remainder of the objects from the William H. Riggs Benefaction in 1925 and which was attributed for the first time to Daniel Sadeler in the BULLETIN for January, 1932.

Now exhibited in the Room of Recent Accessions is a hunting sword purchased in

⁸ 1662-1722.

¹ Acc. no. 29.158.668. Shown in Gallery H 8, Case 67.

1928 (fig. 1).² Its quillons, guard, and knuckle bow were at first considered to be the work of Daniel Sadeler, for they correspond closely in shape, design, and chasing to the mountings of a hunting sword which was executed by Daniel Sadeler in 1618 for Albrecht VI, Duke of Bavaria. This sword, with some of its accessories, was presented to the Elector Johann Georg



FIG. 1. HUNTING SWORD. GERMAN (MUNICH) ABOUT 1680

I of Saxony, and they are exhibited today in the Historical Museum in Dresden.

The chased designs in the quillons and knuckle bows of these two swords are practically identical. On each flowers, fruit, and a trophy share the surface with cartouches inclosing a stag, a bear, a boar, a fox, and a hare and the nude figure of a woman; the apex of the knuckle bow is chased to represent a winged chimerical animal. Thus far the hilts are alike, but the motives on the shell guards vary. The Dresden sword represents a hunter slaying a stag attacked by

² Acc. no. 28.195.2. Rogers Fund.

hounds. If the document recording the gift and date of this sword were not available, the costume of the hunter would give its period—the early seventeenth century. The guard of the Museum's sword represents a hunter spearing a bear attacked by hounds. Here one must rely entirely on the costume for dating the guard; this is of the very late seventeenth century and thus brings the sword within the period of Caspar Spät, who died in 1691. Therefore it is to Spät, and not to Sadeler as at first suggested, that the mountings are attributed, the similarity between the work of the two masters being accounted for by the fact that both used the same sources for decorative motives.

The grip of the Dresden sword is of steel chased en suite with the quillons, knuckle bow, and guard. The grip of our sword is of ebony carved in relief with stags, hares, and a bear pursued by hounds; the pommel is a crouching dog carved in the round. The fact that the ferules and side straps of our grip are of plain, polished steel suggests that they are not original; they are considered to be of the eighteenth century. There is a possibility that our sword, like the Dresden sword, once had a metal grip and that this was damaged in the fire in the Residenz at Munich in 1750 and later replaced.

Following the reattribution of this hunting sword, a careful examination was made of several other arms in our collection, with the result that their mountings have been assigned to Daniel Sadeler and Caspar Spät. A sword (fig. 3) and a dagger from the William Henry Riggs Benefaction,³ with mountings which are similar in ornament as well as in execution, are attributed to

³ Acc. nos. 14.25.1199, 1314. Shown in Gallery H 8, Case 74.

Daniel Sadeler. The motives consist of birds, flowers, fruits, and foliation chased in relief against a mercury-gilded ground. In form, style of decoration, and execution they are similar to two swords by Sadeler—one, in the National Museum in Munich, appears in the portrait of Duke Albrecht VI of Bavaria; the other, in the Dresden Historical Museum, was presented in 1610 by the Emperor Rudolf II to the Elector Christian II of Saxony.

Exhibited in the same case with the sword and dagger just described is a sword cane (fig. 2), the hilt exquisitely chased with caryatids and masks and the cylindrical grip chased with arabesques and the cross of the Order of Saint John. The blade bears the inscription *Espadero del Rei* and the three marks (the initial T surmounted by the letter o, within a shield; a half moon; a fleur-de-lis surmounted by a crown) of Juan Martínez, bladesmith to Philip IV of Spain. As Don Juan José, natural son of the king, was Grand Prior of the Order of Saint John, it is assumed that the sword was made for him. The mountings are assigned to Caspar Spät on the evidence that they resemble in style and workmanship mountings on a pair of pistols in the Royal Armory in Madrid (K 86, 87) which



FIG. 2 SWORD CANE BY CASPAR SPÄT, GERMAN (MUNICH), 1650

are attributed to Spät. These pistols also belonged to Don Juan José.

A wheellock pistol (H 8, Case 102) lent by E. Hubert Litchfield has mountings which closely resemble the design and workmanship of a pair of pistols by Caspar Spät in the National Museum in Budapest. Finally, from an anonymous lender, we have a barrel, either of a pistol or of a child's gun (H 8, Case 67), which is chased in relief with the characteristic motives of the Munich school; it is thought to be the work of Caspar Spät.

Stöcklein identified 101 objects as the

work of the three Munich masters; of these ten are in the Metropolitan Museum. Five objects in the Museum's permanent collection, as well as the two objects on loan, have now been added to the list and should ultimately be associated with historical personages, since they were made for the Bavarian court, some as presentation pieces.

STEPHEN V. GRANCAY.

engraving of Christ Carrying the Cross (Bartsch 21; Lehrs 9) the Museum has just acquired a print that by all criteria of judgment is one of the most important works of art executed in any medium by a fifteenth-century German artist. The impression is clean-wiped and brilliant, its lines full, and it was pulled before the plate had suffered in the least from wear. Its condition is all



FIG. 3. SWORD BY DANIEL SADELER
GERMAN (MUNICH), 1610

SCHONGAUER'S CHRIST CARRYING THE CROSS

If works of art were rated in importance by the skill, artistic sensibility, and imagination that went to their making, and by their influence upon both contemporaries and successors, there can be no doubt that many a "mere print" would take high rank among the greatest masterpieces of its time and country, and that a certain number of them would deserve the rare distinction of being generally known and recognized as major works of art. In Schongauer's

that can be desired. As a matter of record it is the impression that was once in the collection at Sigmaringen, and is one of the few that Lehrs mentions for their outstanding fineness of quality.

Of the generation of engravers that came between the Master E S and Dürer, Schongauer was by all odds the most important. To a sharpness of vision that set him apart from his contemporaries and gave his work a naturalistic tang seldom to be found in early engraving, Schongauer added an epoch-making virtuosity in his use of line as a controlled and disciplined

medium of statement and expression. In addition to these things he possessed a dramatic sense and an ordered feeling for composition that were unique in his time. Whether or not he was a painter as well as an engraver remains to be determined by the special students who of recent years have done so much to prune the luxuriance of earlier attributions, but if he was not he is one of the extremely small number of print makers who have managed to achieve true pictorial greatness without having undergone the discipline of painting.

Entirely aside from the fact that it is one of the great historical masterpieces of burin work, the print that has just been acquired by the Museum is of importance from several interesting points of view. The largest of all Schongauer's engravings, it is also one of the largest made by any primitive German artist. The mechanical and artistic difficulties inherent in getting fine impressions from a plate of this size (11 $\frac{5}{16}$ in. by 16 $\frac{3}{16}$ in.) make it one of the technical triumphs of its period. Because of the difficulties of preserving prints as big as this at a time when the collector had yet to perfect his methods of mounting and storing them, large primitive engravings in fine condition are usually among the greater rarities. The comparatively large number of impressions of this plate still in existence can only be explained by the fact that they must have always been greatly appreciated and carefully guarded. We can find corroboration of this in the many copies and adaptations that were made from it during Schongauer's lifetime and by the succeeding generation of artists. It may be said to have become an essential part of the stock of pictorial ideas of the late Gothic and Renaissance artists not only of Germany but of France and Italy. It would be a boring and a thankless task to attempt to trace out all the occasions on which other men mined in the quarry of its richness. According to Dr. Lehrs the earliest datable direct copy from it is that of the figure of the fallen Christ in a painting presented in 1485 to the Church of Saint Sebald at Nuremberg by members of the

Tucher family. From then on the copies, direct and at second hand, are numerous. The collection in the Metropolitan Museum's Print Room contains the following books and prints in which details and figures from Schongauer's Christ Carrying the Cross were copied or adapted, during the twenty-five years following 1485. The figure of the old man with the staff, to be seen in the lower right of the engraving, was the prototype of figures that occur in *Dat boeck vanden leen ons liefs heren ihesu cristi*, printed by Pieter Os van Breda, at Zwolle, November 20, 1495, and used in previous editions as early as 1487. The same figure is said to appear eight times in the Nuremberg Chronicle of 1493. That figure and many others, as for example that of Annas and the little one of a running dog, are to be seen in the woodcut Passion by Urs Graf that was printed at Strassburg in 1507. The head of the pig-tailed man who brandishes a rope in the middle of the engraving is to be found copied in the undated *Geistliche Aeslegung* printed at Ulm about 1487. As early as 1506 the figure of the seated horseman in the left foreground of the engraving was copied in the *Hours of the Blessed Virgin* that Thielman Kerver was producing at Paris. In his large illustrations for Pinder's *Speculum Passionis* that was published at Nuremberg in 1507 Schaufelein copied the figures of the fallen Christ and the high priest Annas. The greatest and most important of all the copies from Schongauer's engraving now in the Museum is that of the figure of the Christ in the woodcut that Dürer published in 1511 as part of his series of illustrations known as the Great Passion. Whether taken directly from the original or mediately through Dürer's adaptation, this same figure obviously served as the inspiration for the central figure in Raphael's great painting known as Lo Spasimo di Sicilia in the Madrid gallery. These precise facts are sufficient to show the effect which our print had upon the artists of its time, and to obviate any further discussion of its importance.

WILLIAM M. IVINS, JR.



CHRIST CARRYING THE CROSS (BARTSCH 21; LEHR 9)
ENGRAVING BY MARTIN SCHONGAUER

NEW YORK SILVER

Four pieces of New York silver lately acquired by the Museum¹ have the attributes particularly regarded by the connoisseur, namely, early dates, fine craftsmanship, important silversmiths' marks, and a record of continuous ownership in one family. The silver is shown this month in the Room of Recent Accessions.

The chafing dish, or brazier as it is sometimes called, is one of the rarest forms of New York plate. Although a number of examples fashioned by New England silver-



FIG. 1. SALTCELLAR BY CHARLES LE ROUX

smiths exist, our chafing dish by Peter Van Dyke (fig. 2) and a matching one² still in the possession of the Van Cortlandt family are the only two New York braziers now known to survive. The paucity of these useful domestic utensils with pierced chambers to contain glowing charcoal is difficult to explain, as they were essential to keep food warm upon the table. "One Chafing dish" was listed in the long inventory of Colonel Abraham de Peyster's silver which was made at the time of his death in 1728, but it may have been of foreign workmanship.

The inscription I S S on our new acquisition is believed to be the monogram of Jeremiah and Susanna Schuyler, who were married in 1722 and settled on a farm in the vicinity of Albany near The Flatts, the home of Schuyler's grandfather Philip³; the

¹ Acc. nos. 35.68.1-4. Dodge Fund.

² On exhibition in the Museum of the City of New York.

³ George W. Schuyler, *Colonial New York*, vol. II, pp. 32 f. New York, 1885.

latter was the first of the family to reach Beverwyck, as Albany was then named. Jeremiah was rarely concerned with public affairs, unlike his famous father Peter Schuyler, whom Governor Dongan had appointed the first mayor of Albany in 1686 and whom the Indians of the Five Nations called "our brother Quidor"⁴ as a tribute to his honesty and fair dealing. There is a contemporary account of the visit to London in 1710 of four Mohawk chiefs, escorted by Peter Schuyler when he went there to petition the Crown for troops and supplies to conquer their French enemies in Canada and for missionaries to Christianize the red men: "Thursday, 20 April.—Four Indian sachems, or kings of the 5 Indian nations, lately arrived here, offering their services to assist her majesty against all her enemies in those parts, and secure her from the French in and about Canada in America, had yesterday audience of the queen, and accepted very graciously: her majesty ordered them presents, the lord chamberlain to entertain them at her charge, and that they be shewn what is remarkable here: 'tis said they'll goe over and have a view of our army in Flanders."⁵ Of the same period as the foregoing episode is a handsome Queen Anne looking-glass still owned by the Schuyler descendants that displays an Indian mask surmounted by three feathers incorporated into the elaborately gessoed gilt frame.

On the base of the chafing dish are the marks of Peter Van Dyke impressed three times. Born in New York City in 1684 and probably apprenticed to Bartholomew Le Roux, whose daughter he married, Van Dyke was active in the civic life of the time. He served as a constable as early as 1708 and held the office of an assessor from 1730 until his death twenty years later. Numerous examples of silver made by Peter Van Dyke give him an unquestioned rank among the foremost American silversmiths.

The two new saltcellars (cf. fig. 1) are different from any Colonial ones so far seen

⁴ Mrs. Schuyler Van Rensselaer, *The History of the City of New York*, vol. I, p. 452. New York, 1900.

⁵ Narcissus Luttrell, *A Brief Historical Relation of State Affairs from September 1678 to April 1714*, vol. VI, p. 571. Oxford, 1858.

in the profuseness of their ornamentation. Encircling the convex surfaces, heavy garlands of flowers and leaves alternate with three human masks; below the masks the curved supports spring forth and terminate in dolphins, openmouthed. All the decoration is cast and applied. Inscribed on the base of each saltcellar is the monogram I S A, probably for John and Anne Schuyler, who were married in 1737. John Schuyler was the son of Arent and grandson of Philip Schuyler, the immigrant who came from Amsterdam before 1650. With his

services of especial worth. While serving as assistant alderman in 1735 he was one of the council which ordered a gold snuffbox (to be made by Charles Le Roux) for presentation to Andrew Hamilton, who had defended the printer John Peter Zenger in the famous trial which assured to New York the freedom of the press.⁶

The fourth piece of the group is a small salver having a molded rim composed of reversed scallops and standing upon three well-shaped pad feet. No inscription or cipher gives a clue to the specific owners of



FIG. 2. CHAFING DISH BY PETER VAN DYKE

wife, the second daughter of the patroon Kiliaen Van Rensselaer, John occupied The Flatts, the family homestead. He served for a brief period on the Governor's Council, but soon resigned in favor of the bucolic life which he found more agreeable, not unlike his cousin Jeremiah and other "gentlemen of figure."

The saltcellars are the work of Charles Le Roux, each bearing that maker's mark impressed twice on the base. The richness of their conception sheds further light upon the work of an able Manhattan silversmith who has hitherto been unrepresented in the Museum collections. Charles Le Roux, a brother-in-law of Peter Van Dyke, was the official sealmaker and silversmith of New York and made numerous gold and silver freedom boxes from 1720 to 1743. These were engraved with the arms of the city and held the seal which, together with the engrossed freedom of the city, was bestowed by the Common Council upon distinguished visitors and citizens who had rendered

the salver, although it has, like our other three pieces, descended by inheritance through many generations of the Schuyler family.

The maker's mark is that of Simeon Soumain, whose work is also represented by a larger salver in the Museum collection⁷; both pieces were probably made between 1735 and 1745. Soumain was of Huguenot ancestry and is believed to have come to New York with his parents from England before 1689. By 1719 he was at work as a silversmith and like Peter Van Dyke and Charles Le Roux he took part in the civic life of New York, serving as a constable and assessor of the city as well as a vestryman of Trinity Church.⁸

JOSEPH DOWNS.

⁶ R. T. H. Halsey, *Catalogue of an Exhibition of Silver . . .* (The Metropolitan Museum of Art), pp. xxxi ff. New York, 1911.

⁷ On exhibition in Gallery L 7.

⁸ C. L. Avery, *BULLETIN*, vol. XXVIII (1933), pp. 106-107.

THE LOAN OF A COPLEY

The portrait of Elkanah Watson by Copley has been lent to the Museum by Mrs. Francis Larkin of Ossining, New York, and is to be seen in Gallery B 16.

In this handsome portrait Copley has produced a likeness of the remarkable young man at the height of his early adventures and successes. Elkanah, born January 22, 1758, was a descendant of Robert Watson, who came to the Plymouth colony in 1623. At the age of fifteen he was apprenticed to John Brown, merchant and banker of Providence. Before he was twenty-one Watson had traversed ten of the thirteen states on business.

In 1779 his firm sent him to Benjamin Franklin in Paris with money and dispatches. Here Watson improved his opportunities, meeting many prominent people and making important business connections. Instead of returning to America when the answers to his dispatches were ready, he started the firm of Watson & Cossoul in Nantes, which in five years' time was to show a profit of forty thousand guineas and to own a fleet of six ships. Not that Watson settled in Nantes; Monsieur Cossoul conducted the business while his young American partner spent a year learning French and traveling about in northern France and in Belgium.

In 1782 Watson wanted to go to England, although he could expect only hostility there because of his activity in helping America in her struggle for independence. However, in applying to Franklin for a passport he arrived at a lucky moment. John Adams, John Jay, and Benjamin Vaughan were conferring with Franklin over the peace settlement. Dr. Vaughan chose Elkanah Watson to deliver to Lord Shelburne in

London a packet of papers containing the results of their deliberations. While he was in London Watson had his portrait done by Copley, who reserved the last touches in the background for the great day, December 5, 1782, when George III acknowledged the independence of the United States. Hurrying back to the studio after witnessing the historic scene in the House of Lords, Copley painted in the Stars and Stripes floating from the gaff of a ship which sails auspiciously into a brilliant sunrise. In his memoirs Elkanah Watson remarks with evident pleasure, "This was, I imagine, the first American flag hoisted in Old England." He has been painted standing in front of a column and a green curtain and wearing a scarlet coat and a white waistcoat embroidered with sprigs of flowers. His mouth is well formed and generous, his nose short and straight, and his color high—a very handsome young man. On the table beside him are papers addressed to "John Brown Esq^r Providence" and "Mess. Watson & Cossoul Nants."

Elkanah Watson's firm in Europe was wiped out by the general bankruptcy which followed the American peace, and he returned to America in 1784 to pursue a long career of promoting schemes for the improvement of his country. For years he talked canals to everyone whom he met and he was actually the father of the Erie Canal and the New York State canal system. At fifty he settled in Pittsfield, Massachusetts, where he founded the Berkshire Agricultural Society and organized and staged the first American county fair. Elkanah Watson had the advancement of his country so much at heart that he felt repaid when others took up his schemes, though they made all the profits and got most of the credit.

JOSEPHINE M. LANSING.

NOTES

GIFTS OF MONEY have been received from Harold I. Pratt, Edward S. Harkness, John A. Roebeling, Miss G. M. A. Richter, and payments from the bequests of Frederick W. Brooks and John S. Kennedy.

ERRATUM. In the article upon *The New Cloisters* in the May issue of the BULLETIN, page 98, the firm name of Allen, Collens, and Willis was incorrectly printed as Allen, Collens, and Williams.

ATTENDANCE. From January 1 through May 31 the attendance at the Museum was 586,932, an increase of 46,652 over the attendance for the same period in 1934.

MEMBERSHIP. At the meeting of the Trustees held May 20, 1935, Mrs. Daniel Guggenheim was elected a **BENEFACTOR** of the Museum in recognition of her gift of four Flemish tapestries of the early sixteenth century in memory of her husband. These tapestries, representing scenes in the life of Hercules, will be described in a later issue of the **BULLETIN**.

At this meeting of the Trustees, Edward Epstein was elected a **SUSTAINING MEMBER**, and six **ANNUAL MEMBERS** were elected.

SUMMER GALLERY TALKS AND MOTION PICTURE SHOWINGS. From the first week in June through September free gallery talks will be given on Tuesdays, Wednesdays, and Thursdays at four o'clock. The collections to be visited will be announced week by week on the bulletin board in the Fifth Avenue entrance hall.

Showings of Museum motion picture films will continue through the summer on Tuesdays and Thursdays at three o'clock in the Lecture Hall.

Programs of gallery talks and motion picture showings may be had month by month on application to the Secretary.

THE STAFF. At the meeting of the Trustees of the Museum held May 20, 1935, Harry Brandeis Wehle was appointed Curator of the Department of Paintings, succeeding Bryson Burroughs, who died November 16, 1934.

Mr. Wehle, who received the degree of Bachelor of Arts from Harvard University in 1911 and took graduate courses in fine arts there in 1916, has been engaged in museum work for eighteen years. From 1916 to 1918 he was an Assistant in the Minneapolis Institute of Arts. Coming to the Metropolitan Museum in 1919 as an Assistant in the Department of Paintings, he was appointed Assistant Curator in 1921, Associate Curator in 1927. For the past six months he has been Acting Curator in charge of the department.

TWO TIEPOLO DRAWINGS. Two drawings of Oriental horsemen by Giovanni Domenico Tiepolo,¹ recently purchased, show the clever and entertaining style of this Venetian, whose reputation has been overshadowed by that of his more famous father, Giovanni Battista Tiepolo. The rich materials, jewelry and arms, and elaborate turbans are reminiscent of the elder Tiepolo's Orientals in such works as the *Continent of Africa* in the palace at Würzburg.

J. M. L.



FIG. 1. GREEK BRONZE HELMET

A GREEK BRONZE HELMET. Between the unwieldy Corinthian helmet and the lighter Attic variety is an intermediate type which is generally assigned to the Greek Islands.¹ The type is represented in our collection for the first time by a bronze helmet shown this month in the Room of Recent Accessions (fig. 1).² It is cut straight across the forehead, without an extension to cover the

¹ Acc. nos. 35.42.1, 2. Fletcher Fund. Brush and bistre on paper. Chieftain resting, h. $7\frac{3}{8}$ in., w. $10\frac{1}{16}$ in.; Oriental horseman, h. $7\frac{1}{4}$ in., w. $9\frac{7}{8}$ in. Shown this month in the Room of Recent Accessions.

² Schröder, *Jahrbuch des k. d. archäologischen Instituts*, vol. xx (1905), pp. 339 ff., assigns these helmets to Thrace.

³ Acc. no. 35.11.2. Purchase, Fletcher Fund. H. $8\frac{3}{16}$ in. (21.7 cm).

nose; the cheekpieces are continuous with the portion which covers the neck, without interruption for earholes. The bowl of the helmet is offset, and running across it from front to back are two ridges, triangular in section, between which are remains of attachments for the crest. There is a rich green patina with some mottlings of azurite.³

On the portion of the helmet which covers the forehead is an engraved design (fig. 2), two lions confronting, each with a forepaw raised and head looking backward. The manes are arranged in a pattern of flame-like tresses composed of fine lines; the



FIG. 2 DETAIL OF ENGRAVING
ON HELMET

whiskers are shown as a row of dots surrounding the lips, as are also the strong hairs inside the ears; the soft hairs underneath the body and down the forelegs are rendered by a series of fine strokes. Tusks and lolling tongues, curving toes and ribs are indicated. The tufted tails are curved, with a fluidity of line hard to achieve in this difficult medium. The drawing has the spacious, patterned quality which associates itself with whatever has come to us from the late archaic period. The style of the drawing, as well as the shape of the helmet, dates the piece at the end of the sixth century B.C.⁴

C. A.

³ The patina was stripped from the frontal portion in order to expose the engraved design, which was considerably incrustated. The bared portion was then painted over to make it harmonize with the rest.

⁴ P. Jacobsthal and F. Kukahn have in preparation a corpus of Greek helmets. I am much indebted to Mr. Kukahn for information regarding the development of this type of helmet.

NEIGHBORHOOD CIRCULATING EXHIBITIONS: 1935. From time to time the BULLETIN has noted the progress of the Museum's experiment in making groups of objects from its collections available in remote parts of the city and to persons prevented from visiting the Museum by heavy schedules of work and study. We can now report on the present status of this season's exhibitions. On April 29 the exhibition China and Japan, first shown in 1935 at Hunter College and registering there an attendance of 10,723, was moved to the Fordham Branch of the New York Public Library. The exhibition of Arms, Armor, and Textiles, which closed at DeWitt Clinton High School with an attendance of 16,069, is now on view, with extensive additions and changes, at the Bronx County Building. The exhibition Ancient Egypt: Its Life and Art, which closed at the Staten Island Institute of Art and Sciences with an attendance of 9,194, has been transferred to Washington Irving High School. The total for these first three parallel showings is 35,986; this includes the members of 222 classes, representing 43 institutions. Museum films, shown 46 times, added an attendance of 3,115. A new collection, Oriental Textiles and Prints, has been lent to Teachers College, Columbia University, to be on view in its Library through June 29. Another new exhibition, Textiles and Costume Figures, may be seen at the High Bridge Branch Library.

We now have on tour five collections representing four departments of the Museum. Our total of showings since this form of Museum extension work was begun last season has reached fourteen, eight in Manhattan, five in the Bronx, and one in Richmond. Our circuits have included two settlement houses, four libraries, two colleges, two high schools, one museum, one county building.

Though frankly an experiment, carried on thus far entirely at the Museum's cost, experience warrants the belief that in these Neighborhood Circulating Exhibitions the Metropolitan Museum has found effective means of reaching many persons in the greater city otherwise deprived of the opportunity to enjoy and study its collections.

R. F. B.

LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

APRIL 1 TO MAY 1, 1935

EGYPTIAN

Gifts of Edward S. Harkness (5), Mrs. Edward S. Harkness (1).

NEAR EASTERN

Metalwork, Purchases (2).

Miniatures, Purchases (2).

RENAISSANCE AND MODERN

Costumes, Italian, Purchase (1).

Metalwork, English, Purchases (4).

Sculpture, Italian, Gift of Philip Hofer (1).

Textiles, German, Purchase (1).

AMERICAN WING

Books, Purchase (1).

Ceramics, Loan of Mrs. Laurence D. Redway (1).

Metalwork, Purchases (4); Loan of Mrs. Henry Parish (1).

PAINTINGS

Paintings, American, Purchase (1); Exchange

(1); Loans of Anderson Dana (2), Mrs. Francis Larkin (1).

ARMS AND ARMOR

Indo-Persian, Gift of Carl Otto von Kienbusch (1).

PRINTS

Gifts of E. M. Benson (1), The Colophon (5), Mrs. Bella C. Landauer (325), Mrs. Francis L. Noble (6), Alfonso Ossorio (4), Carl Schniewind (2); Purchase (1).

LIBRARY

Books, Gifts of Miss Paula Eliasoph (1), Mrs. John Greenough (1), Sadakichi Hartmann (1), Imperial Household Museum of Nara (3), Dr. Dayton C. Miller (1), Miss F. U. Ridout (1), Sadajiro Yamanaka (1).

Photographs, Gifts of Mrs. John Greenough (5), Mrs. John G. Lowe (65), Pommersches Landesmuseum (8), Frank J. Roos, Jr. (6), Mrs. Robert W. Vonnob (154), Wildenstein & Co., Inc. (32).

EXHIBITIONS

JUNE, 1935

Oriental Rugs and Textiles	Gallery D 6	Through September 15
Prints by William Hogarth	Galleries K 37-40	Through August 31
Memorial Exhibition of Stoneware by Charles F. Binns	Gallery J 8	Through June 9
Loan Exhibition of Portraits and Possessions of the Original Members of the Society of the Cincinnati	Alexandria Assembly Room (M 16)	Through June 9
Egyptian Acquisitions, 1933-1934	Third Egyptian Room	Continued

NEIGHBORHOOD CIRCULATING EXHIBITIONS

China and Japan: an Exhibition of Far Eastern Art	Fordham Branch, New York Public Library, 2556 Bainbridge Avenue, the Bronx	Through June 29
Arms and Armor	Bronx County Building, Concourse at 161st Street, the Bronx	Through June 30
Ancient Egypt: Its Life and Art	Washington Irving High School, 40 Irving Place	Through June 28
Oriental Textiles and Prints	Teachers College Library, West 120th Street	Through June 29
Textiles and Costume Figures	High Bridge Branch, New York Public Library, Woodycrest Avenue and 168th Street, the Bronx	Through June 29

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

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MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
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ADVISORY TRUSTEE	HENRY S. PRITCHETT

THE STAFF

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Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Classical Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Mediaeval Art, Curator	JAMES J. KORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Curator	JOSEPH DOWNS
Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCSAY
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Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 3:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed
LIBRARY	10 a.m. to 5 p.m., except Sundays and holidays.
MUSEUM EXTENSION OFFICE	10 a.m. to 5 p.m., except Sundays and holidays.
PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7690. The Cloisters branch of the Museum, Washington Heights 7-2735.